

BULLETIN
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PENNSYLVANIA
MUSEUM



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MEMORIAL HALL
FAIRMOUNT PARK
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CENTS

Carl W. Muhlly.

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

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Bulletin

For April, Nineteen Hundred and Five

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BULLETIN

OF

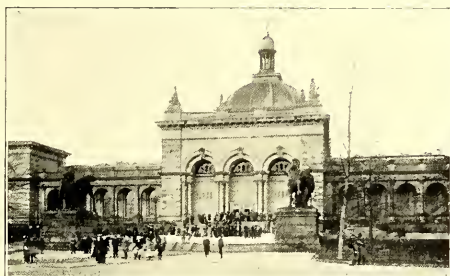
THE PENNSYLVANIA MUSEUM

APRIL 1, 1905

THIRD YEAR

NUMBER 10

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



MEMORIAL HALL, FAIRMOUNT PARK

On July 20, 1875, a committee of prominent Philadelphians met at the office of James L. Claghorn, President of the Commercial Bank, for the purpose of taking steps toward the establishment of a museum of art in Philadelphia. Subsequent meetings were held at various places, resulting in a permanent organization, and on February 27, 1876, The Pennsylvania Museum and School of Industrial Art was chartered.

On May 10, 1877, exactly one year after the inauguration of the great International Exhibition of 1876, the doors of the Museum were first thrown open to the public, Memorial Hall in Fairmount Park, the Art Gallery of the Centennial, having been originally designed for this purpose. During the early years a small admission fee was charged, but since January 1, 1881, its constantly increasing collections have been on exhibition, free to the public, every day in the year.

The principal object which the projectors of this institution had in view was the development of the art industries of the State by means of exhibits of objects in all branches of industrial art, in connection with the furnishing of instruction in drawing, painting, modeling, designing, etc., through practical



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**Trustees of
The Pennsylvania Museum and School of Industrial Art**

schools, special libraries and otherwise, the instruction to be similar in its general features to that of the South Kensington Museum of London.

The Board of Trustees consists of the Governor of the State and the Mayor of the city, *ex-officio*, and twenty of Philadelphia's most prominent citizens, including representatives of the State Senate and House of Representatives, the Select and Common Councils of the city and the Commissioners of Fairmount Park, who have, through their public-spirited interest in the institution, their self-sacrificing efforts and liberal contributions, placed the Museum and School on their present high footing.



JAMES L. ALLAN
Assistant Treasurer

The nucleus of the present extensive collections of the Museum consisted of some of the most valuable exhibits from the International Exhibition of 1876, many of them being presented by the exhibitors, while others were purchased with funds raised for the purpose. In 1882 the Museum received the first instalment of one of its most valuable gifts. This interesting collection was gathered together in Europe by Mrs. Bloomfield Moore and given to the Museum as a memorial of her husband. Mrs. Moore made the collection at a time when it was possible to secure rare and valuable objects of unquestioned genuineness. The collection covers the broadest field of industrial art, including examples of antique furniture, enamels, carved ivories, jewelry, metal work, glass, pottery, porcelain, early books, fans, textiles, costumes and paintings.

Other donations of exhibits rapidly followed, the principal of which are the Dr. Robert H. Lamborn collection of early art, including a representative series of Mexican paintings; the William S. Vaux, Dr. Robert H. Lamborn, Dr. F. W. Lewis and Mrs. Jones Wister collections of Etruscan, Cypric, Egyptian and Greco-Roman antiquities; the Hector Tyndale, Dr. Francis W. Lewis, Edward S. Clarke, Cornelia Thompson and Rev. Alfred Duane Pell collections of ceramics; the John T. Morris collections of ancient and modern art, including the unique exhibit of American pottery and porcelain; the Clarence B. Moore and Thomas Hockley collections of coins; the Charles E. Dana collection of historic seals, and the Mrs. W. D. Frishmuth collection of Colonial relics. The Wilstach gallery of paintings occupies the large apartments in the western end of the building. In 1883 the Associate Committee of Women, the outgrowth of the Women's Executive Committee of the Centennial Exposition, of which Mrs. Elizabeth Duane Gillespie was the leading spirit, came into existence as an auxiliary to the Board of Trustees, and to the well-directed efforts and valuable assistance of this body is largely due the success which has attended the administration of both the Museum and School.

A fund of \$50,000 was placed in trust for the benefit of The Pennsylvania Museum and School of Industrial Art by the late Joseph E. Temple, three-fifths of the interest from which is set apart for the purchase of objects of art for the Museum, while two-fifths is set apart for the School. This income is a perennial benefaction which has enabled the Museum authorities from time to time to secure some of the best



EDWIN A. BARBER
Curator of the Museum
and Secretary

works of antiquity and of modern art. Many of the most valuable exhibits in the Museum bear the label of the Temple trust, and in this manner the memory of the donor is constantly being revived.

The Pennsylvania Museum is widely acknowledged to be one of Philadelphia's most popular institutions. After the lapse of more than a quarter of a century it is now recognized to be one of the foremost art museums in the United States. Its collections represent every branch of the industrial and fine arts, gathered from every section of the globe, but they are particularly rich in specimens of American art, a field which has not been entered seriously by any other museum. These collections have been extensively used by the art schools of this



ENTRANCE TO THE WILSTACH GALLERY OF PAINTINGS

city in their work, and classes of students are offered every facility for drawing and designing from the objects themselves.

That the public appreciates the educational work of the Museum authorities is abundantly demonstrated by the large attendance at Memorial Hall, which aggregates 400,000 to 460,000 each year.

The School of Industrial Art is the direct outcome of the new interest in industrial art, created by the great exhibition of 1876, which brought home to Americans, as nothing else had ever done, a sense of the importance to an industrial community like our own of making liberal provision for instruction in art, while the new interest in technical education which was destined to exert so powerful an influence on our whole educational system demanded that the closest association of such instruction with practical industrial aims should be maintained. Practically nothing had been accomplished in this country that could be regarded as offering much assistance in the way of furnishing precedents or guidance, but the importance of the English example as represented by the

national system of industrial art education has been recognized from the first, and the remarkable progress of technical education in Germany during the last half century has been closely studied and the best results of this experience are believed to have been embodied in the methods of the School. The principle recognized by its founders as fundamental to all success in industrial education is that while a thorough training in drawing, painting and modeling, as taught in the best schools everywhere, is essential, it is yet possible and, indeed, indispensable to combine with this training a good deal of practical illustration in the more important forms of craftsmanship, and especially those offering the most artistic possibilities. Even if it was to be regarded as the main object of the School to serve as a school of design, such technical training was thought to be indispensable for the reason that intelligent and practical design is not possible except under the influence of that reaction on artistic ideals which is produced by actual contact with the methods and materials employed in industrial processes. But the School aims to do much more than serve as a school of design. Enough effort had been expended in attempts to teach design alone before 1876 to show that what was most needed here in America was something more radical than that, namely, the development of the



THE SCHOOL OF INDUSTRIAL ART
Broad and Pine Sts Philadelphia



A CLASS IN DRAWING

kind of skill on which not design alone but execution depends. It was recognized that no matter how tasteful our designs might be, the effect on our industries would be insignificant if the industries themselves were not improved and if the men engaged in actual production were not to be reached and influenced by the new education.

This idea is at the bottom of the most significant reforms in the educational methods, not only of America, but of Europe as well, that have been brought about within the last twenty-five years, and in the promotion of which a conspicuous part has been played by the School of Industrial Art of the Pennsylvania Museum.

It has frankly accepted existing commercial and industrial conditions not only as things to be tolerated, but as actually furnishing the truest inspiration and the safest guides. It believes that industrial education to be practical should

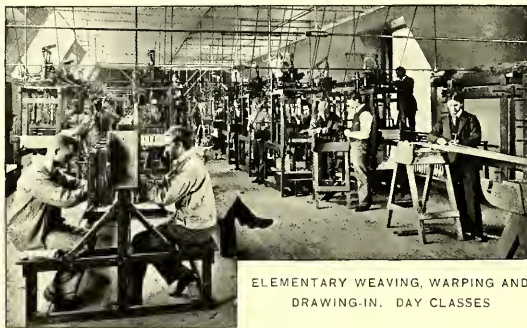


LESLIE W. MILLER
Principal of the School

be based on present needs and should concern itself with processes and conditions which actually prevail here and now. Acting on this principle the laboratory method has been developed and extended in ways, and to an extent, that was unheard and undreamed of when the School was first established. Shops for wood-work and carving, for metal-work and leather-work—including bookbinding—a pottery furnished with a kiln in which wares of commercial sizes and in commercial quantities can be fired, model cotton and woolen textile mills, including spinning plants and a dye-house as well as weave-rooms, and an exceptionally complete department of chemistry form parts of the equipment as

essential and as constantly in use as the lecture-rooms or studios.

Established by private initiative alone, the School was supported during the first ten years of its existence (1877 to 1887) entirely by private contributions from the officers and trustees, supplemented by the dues of a small contributing membership and the tuition fees of pupils, which, however, amounted at most to only about three thousand dollars (\$3,000) a year, and which during the first



ELEMENTARY WEAVING, WARPING AND
DRAWING-IN. DAY CLASSES

five years of the School's history may almost be regarded as a negligible quantity, its founders having aimed to make the instruction free. Even the establishment and equipment in 1884 of the Textile School, which represented an expenditure of some thirty thousand dollars, was accomplished by the efforts and to a large extent by the private generosity of Mr. Search, who was at that time Chairman of the Committee on Instruction, aided by many of the most public-spirited manufacturers of the city, but entirely without public or official assistance of any kind.

The Associate Committee of Women, under the chairmanship of Mrs. E. D. Gillespie, also rendered most efficient service, and contributed, during the first few years of its existence, at least thirty thousand dollars (\$30,000) toward the maintenance of the School.



HOWARD F. STRATTON
Director of
Art Department

An appropriation of five thousand dollars (\$5,000) a year, which was made by the State in 1887 and which has either been continued or increased by each succeeding Legislature, has made possible the extension of the School's work, which has been steady and continuous ever since.

Coupled with the first State appropriation was the establishment of seventy-nine free scholarships, appointments to which are made by the Governor. Fifteen free scholarships were also placed at the disposal of the Board of Public Education of the city of Philadelphia in 1880 and the number was afterwards increased to fifty-one. In 1896 the city made an appropriation of \$7,500 toward the support of the School, which amount has since been increased at different times until it now amounts to \$15,000 for the current year.

Both day and evening classes are maintained. In 1880 the registration in both classes amounted to less than 100 and the Principal was the only instructor. The registration now amounts to upwards of 1,000 and the corps of instructors to thirty-eight. The strength of the School and the extent of its service is, however, best measured by its graduates, hundreds of whom are filling important positions and performing most valuable service as artists, architects, manufacturers, designers, superintendents and teachers, who are making its influence felt in every section of the commonwealth and of the country.



E. W. FRANCE
Director of
Textile Department



THE POTTERY DEPARTMENT

Until recently there has been no way by which a student so desiring could gain a knowledge of practical pottery making other than by entering some pottery as a worker, and even that means has been lost by the development of the modern system of specialization which confines the work of each helper to some small detail of the process.

The revival within the last decade or so of the spirit that demands simple technique, combined with good taste, has opened the door, so long barred, through which the teaching of the actual processes can be successfully introduced. Such instruction brought to the students of an industrial art school equips them with the knowledge of actual conditions that enables them to take their places, either as designers and decorators in the larger potteries, or as individual art workers. They are thus strongly fortified by that sympathy with the technical processes that will be the real means of raising ceramic design to a higher standard.

Instruction is given on the following subjects:

The different varieties of clays, how and where found, the elements of which they are composed and their physical characteristics.

The simple theory and practice of preparing, washing and tempering, to obtain desired results.

Methods of forming, beginning with the simplest and oldest, the hand modeling, and developing more slowly the use of the potter's wheel.

The different methods of decoration: The incised, the relief and the slip-decorated.

The application of the glaze coating, accomplished in several ways, each of which requires considerable skill. Study of glaze composition is important to the student who expects to do individual work in ceramics, and with proper direction, criticism and aid this subject may be greatly simplified.

The process of burning is one of the most delicate, and requires the actual experience that can only be had from the observation of a number of different firings of the kiln.

The work accomplished in the Pottery Class of the School of Industrial



A HAND-FORMED GARDEN VASE



COILING A VASE BY HAND

Art has been along the line of form, with the understanding and manipulation of materials. A raw clay, as it comes from the bank, is pulverized and soaked in tubs, and then sieved. This creamy liquid is poured into plaster-of-paris basins that absorb the moisture, and as it becomes stiff, so that it is no longer sticky, it is removed and ready to heat and knead for use.

The student, having made a small sketch and submitted it, then draws it full size on a piece of cardboard, cutting it out carefully to use as a guide. This is to make clear the manner of executing a piece of pottery from a drawing, as well as to illustrate the shapes that are most naturally pottery forms, students often having observed pleasing lines in metal work, for instance, that are not at all suited to clay working.

The first movement is to beat a

lump of clay into a layer of the proper diameter and thickness for the base of the piece contemplated. Another lump, rolled into a long even rope, is coiled around the edges and when the circumference has been entirely built up the end of the clay rope is broken off and the surface is modeled and smoothed with the fingers so as to strengthen the joints. With constant reference to the cardboard guide, the piece is modeled with great care until it conforms (as nearly as the student's skill will allow) to the design.

A knowledge of this process, the oldest form of pottery making, enables the student to obtain results that are stimulating to further effort. It is also an encouragement to the study of the use of the potter's wheel, which represents the hand working along exactly the same lines, with the aid of the centrifugal force. It is also the process by which all art forms, varying from the round, are of necessity executed, even when it is desired to reproduce a design in quantity by moulding. Having gained confidence in the working of the raw material, the student is encouraged to undertake more important work.

The pieces made in the class are examined and the best selected for firing in the kiln. This kiln, built on the most modern principles, is heated with oil and takes from sixteen to twenty hours to fire the clay to 1180 degrees Celsius, at which heat it becomes hard.

The biscuit pieces (as they are called from their resemblance to a baked biscuit) are then returned to the student for the application of the color and glaze. The simplest method of decoration is by means of colored glazes. There is also the underglaze decoration, in which the design is painted on the clay, and a transparent glaze melted over all. The pieces are then replaced in the kiln, protected as much as possible from the flames by clay boxes or saggars, and fired to about 1100 degrees Celsius. The heat thoroughly melts the glaze and gives the proper completing finish. This part of the process is the most uncertain, as difficulties often arise that it is impossible to foresee, but with proper direction, prepared to deal with such problems, they must yield to a careful study of conditions.

The management of the kiln is observed by the student, the principles and difficulties and their causes and remedies discussed, and the desired qualities fully explained.

The study of glazes is the most difficult part of ceramics, and means that the worker desiring to originate and perfect his own glaze combinations must expect to devote considerable time to this as a special study, aside from the learning of the actual use of the clay and fire.



USING THE POTTER'S WHEEL



Mark Used on
Pottery

Of the work already accomplished, last year's half season course produced some garden-pot forms that were decidedly interesting both in design and color. These larger pieces are of course all hand made, and in spite of the very limited time that can be devoted to the work, the careful observer can see that the student obtains a knowledge of pottery making based on no one style, but combining the best of all, coupled with an understanding of the practical work, such as students in this country have never before had an opportunity of acquiring.

The next quarter century will undoubtedly see a great advance in industrial art, a movement in which pottery will certainly take a leading part.

LEON VOLKMAR,
Instructor in Charge.

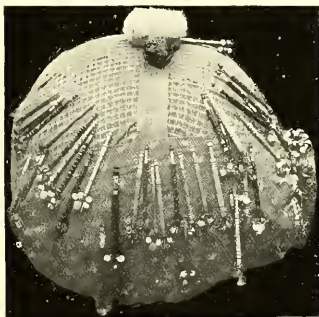


ANCIENT LACE

(SECOND PAPER)

PILLOW LACE

The second of the two great divisions of ancient lace, called "Pillow," as its name indicates, was (and is) made on a pillow with bobbins and, as I said in the preceding article, upon examination with the magnifying glass, resembles a piece of cambric, in contrast to Point lace, which, upon a similar investigation, proves to be composed of countless buttonhole stitches. As Point lace was evolved from embroidery, and, through various processes of needlework, became at last the product of the buttonhole stitch, so we find the ancestry of Pillow lace in the *twisting* and *plaiting* of rope, cord, twine, braid, etc. We know that rope was used thousands of years ago in Egypt, Assyria, India, etc., and we see depicted on the Greek vases the braided fillets of gold, silver and silk worn by the women in their hair. These are but two examples of twisting and plaiting, but they show the origin of Pillow lace.



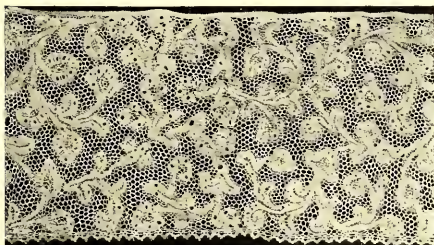
LACE MAKER'S PILLOW
Showing Bobbins

We notice frequently in pictures of the fourteenth and fifteenth centuries that the borders of veils (generally of tissue, silk or linen) worn by women are trimmed with a narrow braid made into small loops giving a light and lacy effect to the edge of the veil, and this first attempt at lace was called "purling."

It was also used to trim linen collars and the ruffs of men in the sixteenth century. Later in that same century, Italy produced a lace known as "Merletti à Piombini," meaning lace (Merletti), by means of (à) leaden bobbins (Piombini), and

as metal pins began to be in general use at that time, they too formed an important factor in the making of what was at first but a very simple lace.

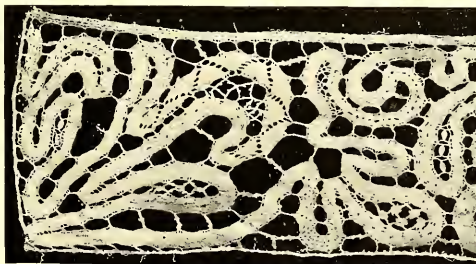
Shortly afterward, however, the designers of the Venetian Points made



GENOESE
Seventeenth Century

special patterns for this product of the pillow and bobbins, and the results were soon seen in the elaborate and beautiful laces of Genoa and Milan. At first when the scrolls and flowing lines of the designs were united by the "brides" or "ties," they slightly resembled the Venetian Points, but later when a mesh background was substituted for these aforesaid short connecting lines their individuality became more marked. They have frequently been erroneously named "Genoeese" and "Milanese Guipures," a misnomer given also to other laces which were characterized by heavy lines (whatever the design might be) on a light background, but they are *not* Guipure, as that was a trimming made with stiff cords of silk, flax or metal, bent into waving lines fastened by loops of thread, and while it dates back to the sixteenth century, is still made at the present day and is called *Passementerie*.

These Genoeese and Milanese laces are much sought after to-day, are copied extensively in Italy and elsewhere, and to my great surprise I saw last winter most exquisite reproductions of these and other laces made by Indian women of Minnesota, Wisconsin, South Dakota, etc., results of a philanthropic enterprise started in 1890 by Miss Sybil Carter, who with her faithful assistants has done noble work in developing, not only industry, but intelligent ideas, appreciation of artistic designing and dainty workmanship among the women of a race in whose pitiful life we, as Americans, should take an interest far above all others.



MILANESE
Seventeenth Century

A brief description of the process of making Pillow lace may not be uninteresting and I will describe it as taught to me several years ago at Contrexéville, near Mirecourt (in the department of Vosges, France), the latter town once a famous lace-making centre.

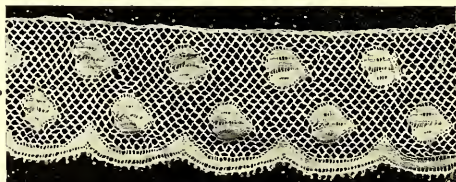
The first step after the design is drawn and pricked through the parchment is to fasten it to the pillow, held on the lap, or placed on a small table, the ends of the threads (which are wound on the bobbins) are then attached to the top



MECHLIN
Late Seventeenth and Early Eighteenth Centuries

of the parchment pattern, and when the pins are stuck through certain fixed points in the design, the work begins of twisting and plaiting the threads in and out, among the pins, following always the design until that particular length of the pattern is completed. The pins are then taken out, the pattern drawn forward, the pins reinserted, the twisting and plaiting renewed and so on until the lace is finished.

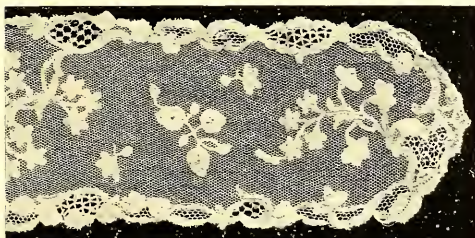
Of course this description applies particularly to certain narrow simple laces like Torchon, etc., by the yard, but the process was virtually the same for the finest laces of the olden times. The design elaborated, the finest flax employed, the most skillful labor secured, infinite toil expended, often at cost of eyesight and even of life, and behold the results in the exquisite lace treasures of the seventeenth and eighteenth centuries, particularly of Flanders. This country certainly distinguished herself in the making of Pillow lace, and while she at first availed herself of the Italian pattern books, eminent designers of her own soon arose, and as her flax had always been the finest in the world, her Pillow laces took precedence of all others in their exquisite delicacy of both design and workmanship, notably the Mechlin, Valenciennes, Brussels, Bruges, etc. As these laces bear a certain resemblance, one to the other, yet have marked characteristics, I think it well to mention them here, particularly in regard to their background of meshes, a careful investigation of which is always most necessary. That of Mechlin is composed of a six-sided mesh, four sides with the thread *twisted* and two sides *plaited*. Also the whole or parts of the design is invariably outlined with a heavy thread or Cordonnet.



VALENCIENNES
Nineteenth Century

In Valenciennes the mesh has only four sides and is plaited, but in the

so-called "Fausses Valenciennes" (meaning the lace made in the neighboring towns) the mesh was double and of course not so clear nor so beautiful. One strong characteristic *never* varied, no heavy thread was used, all being of the same fine texture. In the eighteenth century the designs of Valenciennes and Mechlin were so much alike that were it not for the heavy thread in the latter it would be extremely difficult to distinguish one from the other.



BRUSSELS
Early Eighteenth Century

differs from the Mechlin in having the *two plaited* sides a trifle longer than in the latter. The Cordonnet which outlines the designs is plaited instead of being merely a heavy thread, and the texture of the designs is much closer, more compact, more like a piece of cambric when examined through the magnifying glass, which, by the way, should always be close at hand in the study of lace.

Bruges is the title of a very beautiful Flemish lace with a certain resemblance to both Mechlin and Brussels, but the texture of the design is not so close as in the latter, is much more transparent, and while the Mechlin laces were almost always of a narrow width, those of Bruges were frequently made in the various depths of our so-called "Flounces."

"Point appliqué" does not always indicate a *Point* lace applied to a background of net, but more frequently means pillow-made flowers, leaves and vines, etc., made separately and sewed on a delicate background of net. In the eighteenth century the net was made of the finest flax, but later, after the Jacquard loom was invented (1801), much of this lace was applied to a cotton loom net, reducing materially the price of the lace, but detracting



"POINT" APPLIQUÉ (Pillow Lace)
Early Eighteenth Century

much from the pliable and delicate character of the old background. In this connection I would like to say how misleading the misuse of the word "Point" is in the study of lace. It is applied so often to Pillow laces, and I think that we

must look for the origin of the mistake in the fact that the early laces, the "Reticella," the "Punto in Aria," the "Point de Genes," etc., were often made in deep points, and that consequently laces in general were frequently spoken of as "Points,"* without reference to the process by which they were made.

English "Bone" lace of the seventeenth century was so called on account of the bobbins being made of bone (as they were also of wood and lead), and doubtless this lace was very similar to the Merletti à Piombini of Italy, although when made in Devonshire it was often of great delicacy and beauty. But the demand in England for the very finest laces caused large quantities to be brought from Flanders, and Charles II., realizing (as Colbert did in France in regard to the Venetian lace Points) that the vast sums of money sent out of the country would soon result in a financial disaster, made a stringent law against the importation of foreign lace. Of course smuggling followed the edict; large quantities of

Flemish laces were purchased and brought into England, rechristened and sold under the name of "Point d'Angleterre," another case of a *Pillow* lace, misnamed.

The English government hoping to strengthen the home lace industries brought over many Flemish lace makers, settling them in various parts of England, especially Devonshire, Buckingham-



HONITON
Early Nineteenth Century

shire, Exeter, etc., and some of the first pieces of lace made by the Flemish, who of course used their own designs and flax, are quite impossible to distinguish from those made at the same period in their own country. But the success of this movement was neither brilliant nor lasting. True, certain pretty laces are still made in Devonshire and other places, but the best known and most beautiful English lace now is that of Honiton, which under royal patronage attained a high standard of excellence. The graceful designs were first made with a delicate net background, but later the flowers and leaves, the scrolls, etc., were connected solely with the "ties" of the Venetian Points, the Genoese, Milanese, and all other laces with "brides picotées."

Spain being a lace-loving country, imported not only the Flemish laces, in addition to the Italian Points, but also much of the French black and white silk lace, which, although called "Spanish Blonde," was first made in France.

Soon, however, the industry was firmly established throughout Catalonia.

* "Cette homme est bien en points" was a phrase used to denote a person who wore rich lace. See Mrs. Palliser's *History of Lace*.

especially at Barcelona, Valencia, etc. The origin of the word "blonde," applied indiscriminately to black as well as to white lace, was due to the fact that the first examples were made of a light yellow silk. There are several varieties; sometimes the designs were darned on the net; again design and net background were made at the same time, and often the net was embroidered with good effect. *Germany* has not distinguished herself in the making of fine Pillow laces. I found but few of interest in the museum at Munich and those were mainly all from the district of the Erzgebirge (of Barbara Uttmann fame) and were of the character of the peasant laces, the Torchon variety, called "household lace."

Russia's Pillow laces are not important, consisting principally of a rather coarse product with but little variation of design which is generally of a cord-like combination of threads in waving or vermiculated lines, with a large mesh background. Occasionally colored silk threads are mingled with other threads in the simple designs.

Early in the eighteenth century some Bone lace was made in Ireland; later the industry declined. The convents and private schools, under the patronage of philanthropic and wealthy women, have made very fine reproductions of old Venetian Point laces, but the other so-called laces are neither the product of the buttonhole stitch nor the pillow. They are "Limerick," a kind of tambour embroidery, "Carrickmacross," made of muslin cut into designs and caught together by stitches. Tatting and, perhaps the most important now, the "Crochet," which, although often coarse and unattractive, can be quite striking in effect when designs of the old Venetian Points are copied and the finest of thread and crochet needle employed. As a trimming, it is now "le dernier cri" among the less expensive laces.

EMILY LELAND HARRISON.



TAPESTRY—A Glance at Flemish and French

(SECOND PAPER)

Want of space necessitates the omission of the early history of tapestry, that is its appearance five thousand years ago on the banks of the Nile; its appearance in Greece, as woven by Penelope and also by Minerva and Arachne; the rather too florid tales of Oriental tapestry, and the "Sarrazinois," of which the "Bayeux" tapestry is an example. This narrows our field down to Flemish and French workers, who, when all is said, it must be confessed are the most interesting.

The Flemings are supposed to have wrought at their tapestry looms as early as the twelfth century. The French soon competed with them. Then King Edward III. of England (1327 to 1377) wickedly brought on the "Hundred Years' War" and poor France became desolate. The Flemings prospered by the misfortunes of their neighbor, and those cities of Flanders, now so dead, overflowed with busy and most cantankerous workers. Little Arras gave its name to the product of their looms. Polonius in *Hamlet* says: "Behind the Arras I'll convey myself." Prince Hal says to Falstaff: "Go hide thee behind the Arras."

But war and greedy kings came in time to ruin prosperous little Arras.

Charles the Bold, the last of those magnificent Dukes of Burgundy, who did so much to encourage extravagance and the arts in their native land, was killed at Nancy, 1477. Louis XI. of France seized Arras, the workers became turbulent,



LARGE TAPESTRY HANGING. HUNTING SCENE
Brussels, Eighteenth Century. In the Pennsylvania Museum

were expelled, and Arras lost forever her prosperity. Brussels rose upon her ruins and in turn enjoyed the smiles of fortune, till the wars at the end of the eighteenth century and changes of fashion terminated her prosperity also. The looms of Brussels turned out products which are among the very finest. Great collections of these and other Flemish tapestries are to be found in the palaces of Spain, Flanders having been so long under Spanish rulers. Much gold and silk was used in tapestry, bearing the mark of the two "B"s; these, originally, were not letters, though easily mistaken for such, but two of the *steels*, from the flint and steel badge of the old Dukes of Burgundy, as seen on the collar of their order of the Golden Fleece. The whole mark is visible on the outer, blue border of the larger tapestry, dating about the early part of the eighteenth century, forming one of our illustrations; the other, smaller, is earlier; both are from specimens in the Museum collections.

In England the factory at Mortlake, founded by Francis Crane (died 1623), in the reign of James I., flourished for a time till war ended it also. It is impossible, for want of space, to glance at the work of William Morris and Burne-Jones, who, in our own day, did so much to take the art back to its best epoch, the fifteenth century, or even at still more celebrated Beauvais.

In 1541 King Francis I. of France, who reveled in building, in decorating palaces, and in war, in which latter he was far from successful, established,

amid his other workers engaged at Fontainebleau, a small colony of Flemish tapestry weavers. This was the first *royal* manufactory in France. The privileges given the various bands of Flemings who were enticed into France show plainly their importance and value. The master workers were ennobled, the pay of all was high, they were freed for long terms from taxes and, most cherished of all, they were allowed to brew their own beer, in their own way, and to drink as much of it as they wished, in their own way. No foreign tapestry was allowed to enter France, all such was seized at the frontier and destroyed.

Henry II. continued the work and founded the manufactory of the Trinity, in Paris, about where the church of that name now stands. As usual, war put an end to the work. Then gallant Henry IV. appeared (died 1610) and said: "I want all my peasantry to have a fowl in the pot every Sunday." To bring this about he planted the mulberry and introduced the silk-worm, so that to him is due the credit for most of the textile prosperity of France.

A family of dyers, probably from Rheims, migrated to Paris in the fifteenth century and established themselves in one of the faubourgs, on the banks of the Bièvre. Jehan Gobelins, the first head of the works, discovered a wonderful scarlet dye; some say the devil taught him the secret on the usual terms and eventually carried him off amid the usual sulphurous fumes. The family prospered greatly. Anatole Gobelins became Marquis of Brinvilliers and married sweet little Marguerite d'Aubrai—who outdid the Borgias as a poisoner. In 1630 the tapestry establishment came to its final abiding place at the Gobelins. In 1662 Colbert, the great minister of Louis XIV. bought the works for the state, and they became "Manufacture Royale des Meubles de la Couronne." Louis' orders were, "the Superintendent of our buildings and the directors under him will keep the manufactory full of good painters, master tapissiers of the high-warp loom, goldsmiths, founders, engravers, lapidaires, sculptors in ebony and other woods, dyers, * * *." Charles Le Brun (1619 to 1690), the great painter, was named director and prosperity, tempered by war, ensued.

The works made a narrow escape at the great revolution. The ferocious Marat insisted on the inalienable "Rights of Man," one of which was that his effigy should not be trodden under foot even in a carpet—his abbreviation by a



TAPESTRY HANGING ISAAC BLESSING JACOB
Brussels, Early Seventeenth Century
In the Pennsylvania Museum

head did not, according to Marat, entail any loss of dignity, though, possibly, annoying. Napoleon dated some of his edicts for the rehabilitation of the Gobelins from his great battle-fields. Napoleon understood the effect of high comedy on his gay countrymen. The brutal, insensate Communards, in 1871, inflicted irreparable loss; ancient models and many noble tapestries were wantonly destroyed.

A few words about the Raphael tapestries, the most celebrated existing. They were designed by the great painter, and seven of the original cartoons, bought by Rubens for King Charles I., are at Hampton Court, near London, and are much admired by those who like them. The tapestries were intended to decorate the Sistine Chapel. The cartoons were sent (1515) to Peter van Aelst, prince of Flemish weavers, and were finished in three years, wonderfully quick work. After Pope Leo X.'s death (1522) the tapestries were pawned. In 1527 Rome was captured by the Constable de Bourbon and the tapestries were carried off. Repurchased by Pope Julius III. in 1553. Again stolen by the French in 1798. One was burned by a Genoese Jew for the gold in it; two wandered off to Constantinople. In 1808 the ten which remain were bought (for the third time) by Pope Pius VII. and now decorate the "Galeria degli Arazzi," in the Vatican, Rome. During the siege of 1849 two balls penetrated the gallery but did no damage. A second series of thirteen was executed by order of King Francis I. (of France) to decorate the basilica of St. Peter. These cartoons were by Giulio Romano and others of Raphael's pupils.

Before the days of Raphael, the artist-weaver (for want of a better word) was left much freedom both in design and color, resulting in those superbly rich decorative hangings of the fifteenth century, the best epoch of tapestry. From Raphael's day the artist sent his *painted pictures* to the weaver to be copied exactly into another medium, for which they were usually quite unfitted. The result was huge, empty landscapes with great expanse of sky, usually soiled, or even worse, the series of portraits in the Gallery of Apollo (Museum of the Louvre, Paris) which could have been done far better and far cheaper in oil.

I add a few prices of tapestry realized at recent sales. Six chairs and a sofa, the backs and seats in Gobelins, \$50,000 offered and refused; \$250,000 paid for "four panels, Gobelins, by Lancret, twelve chairs and a sofa." Four arm-chairs, Beauvais; francs, 157,000 (say, \$31,400). Sofa, Beauvais; francs, 60,000 (say, \$12,000). Beauvais tapestry panel, by Boucher; francs, 140,000 (say, \$28,000). Four Gobelins panels; francs, 76,400 (say, \$15,280) each.

CHARLES E. DANA.



ACCESSIONS FROM THE ST. LOUIS FAIR

The Museum has two available funds for the purchase of desirable art objects, known as the Temple fund and the Offertory fund, the first being the income from the Joseph E. Temple trust and the second received from visitors who have shown appreciation and interest in the work of the Museum by depositing small sums in boxes provided for the purpose. For some time past these funds have been allowed to accumulate and have made it possible to secure some of the treasures gathered together from all sections of the world at the St. Louis Exposition of 1904. Among the many beautiful things which have been purchased for the Museum are the following:

A jar of old Persian pottery decorated in dull blues, greens and browns, and of unusually large size. The motives are conventionalized flowers and leaves arranged in vertical panels.

Vase of enamel on metal with pale buff ground shading above into terra cotta. The cloisonné decoration consists of birds and foliage in natural colors and of almost life size. This is a superb example of Japanese art. It measures thirty-nine inches in height, or forty-seven inches, including the carved teakwood stand.

Large incense burner of Satsuma pottery with three feet, handles and cover. This is entirely in cream white without any color, the decoration consisting entirely of carving and reticulation. The body and lid are beautifully honey-combed, while the bands of carved work extend around the circumference, and two medallions on each side show conventionalized dragons and howo birds.

Bronze figure of elephant standing on a thin section of polished natural wood. The modeling is exquisitely done, to the very finest details, showing distinctly the corrugations and texture of the skin and the markings of the nails of the toes.

A series of tin-enamelled (Delft) ware, pottery and porcelain, showing the latest achievements in mat and colored glazes, metallic lusters and under-glaze painting of the modern Dutch potters.

A Sèvres vase decorated by Taxile Doat. The surface is covered with mat glaze of a flowing red-brown on a pale green, with incised decoration of pomegranates. Around the centre is an incised and relief band containing panels and medallions of pate-sur-pate painting in white on a gray-green ground. The subjects are boys gathering fruit. This work is in Mr. Doat's best style and the vase is a valuable addition to the Museum's collection of pate-sur-pate work.

Another piece by the same artist is a plaque nineteen and a half inches in diameter with relief decoration of plum blossoms and leaves and five raised panels in Sèvres blue with pate-sur-pate paintings in high relief representing processions of female figures.

A curious piece of glass by the celebrated French artist, Emile Gallé, illus-



PATE-SUR-PATE VASE
By Taxile Doat, Sèvres, France

trates the happy adaptation of an accident in securing a highly artistic effect. The piece is a glass vase of moss-agate-like or opalescent substance, beneath the surface of which are scattered brown and white dendritic mottlings which, in one place, have taken the form of the outstretched wings and a portion of the body of a dragon fly. M. Gallé has seized upon this suggestion for a motive to perfect in the glass and on the surface a most realistic design of a large dragon fly. The gauze-like effect of the wings has been increased by engraving on the surface, immediately above the mottling in the glass, the delicate outlines and veinings of the wings, while to complete the design he has added on the surface the long jointed body of the insect which is made more realistic by silvery and opalescent effects. For eyes he has added two topaz-tinted globes. The vase itself is an excellent representation of water and air, the lower part having a pale blue and iridescent coloring, while the upper portion gives the impression of atmosphere in which the dragon fly is poised, while the brown and white mottlings are suggestive of clouds.



CARVED GLASS VASE
By Emile Gallé, Nancy, France

This beautiful example of carved work in glass will become more valuable as the years go by, on account of the death of M. Gallé, which took place during the past year.

Large Japanese pottery vase, relief and open-work decoration representing foliage. This received a gold medal at the St. Louis Fair.

Vase, pottery, covered with rose-pink flow glazes. From the Ruskin Pottery, England.

Examples of blown glass. Venetian style. From the Whitefriars Glass Works, England.

Figure of ape, ten inches in height. Beaten out of a thin sheet of iron by hand. This piece was accompanied by a similar example only partially finished. This was presented by the Japan Exhibit Company to the Museum, to show the repoussé process, by which the figure was produced.

All of the above mentioned objects were purchased on account of the Temple fund, with the exception of the large cloisonné vase, which was bought on account of the Offertory fund, from the Museum contribution boxes.



OTHER ACCESSIONS

Porcelain plate with polychrome decoration imitating cloisonné enamel, modern Russian; two vases, rouge flambé glaze, made by Doulton & Co., England; a series of Siamese, African and Egyptian musical instruments; all purchased on account of the Temple trust.

Musical instruments given by Mrs. William D. Frishmuth; Colonial relics added to her Colonial collection.

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Two small porcelain vases with mat and crystalline glazes. Made and given by the Robineau Pottery, Syracuse, New York.

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Four examples of art pottery with modeled figure decoration and mat glazes. Made by the Van Briggie Pottery Company, of Colorado Springs, Colorado. Presented by Mr. John T. Morris.

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A valuable collection, consisting of one hundred and thirty examples of gold and silver laces, fringes and gimps of French and Italian workmanship, of the seventeenth and eighteenth centuries, principally of the period of Louis XVI. This collection, the gift of Mr. Samuel B. Dean, of Boston, will be described and illustrated in the next number of the BULLETIN.

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From Mrs. John Harrison, a majolica tazza of the eighteenth century, Talavera, Spain; also a fine example of antique engraved glass, German. From Mr. John Harrison, a stanniferous faience plate with painted and gilded decorations, French.



EDITORIAL

BUREAU OF IDENTIFICATION

This Museum is the first in this country to undertake to furnish opinions to inquirers relative to objects of art. Since the establishment of a Bureau of Identification here, many owners of such objects have either applied in person or forwarded their specimens to the Museum for examination. The greater number of inquiries have related to pieces of pottery and porcelain, although much information has been furnished in other departments of art.

A large number of dark blue Staffordshire plates with American views have been submitted by collectors, many of which have been found to be modern reproductions. It is well known that a gang of counterfeiters has been for some time flooding the country with these worthless imitations at high prices. The majority of these counterfeits come from a southern city and some of them are such close imitations of the old pieces that only experts can distinguish the false from the genuine. So abundant have these fraudulent pieces become that the majority of collectors have lost interest in their specialty, having become suspicious of everything which is being offered. It would seem that the counter-

feiters have overreached themselves and have seriously injured, if they have not killed, the goose that laid the golden egg. Some of these criminals are known, but for some unaccountable reason their victims have not yet called them to account. Suspicious pieces may be forwarded to this Museum and an opinion will be cheerfully furnished.

ON THE CO-OPERATION OF PUBLIC MUSEUMS

The time has arrived when the museums of this country, in order to keep abreast with modern progress, must enter into closer relations with each other than have existed in the past. Heretofore the work of museums has been of a more or less desultory character and each curator has been a law unto himself. Some museums have advanced slowly in one direction, some in others, but the little progress that has been made in individual cases has, through the following of a narrow policy, failed to increase the educational influence of these institutions at large. The physician, the educator, the librarian, the specialist, who holds aloof from his fellow workers, is left behind in the race, his methods become antiquated and his usefulness abridged. In this age of organization, of conventions and congresses, the best effort of the individual results only in an insignificant contribution to the total of human knowledge. Men meet together at stated periods to communicate their discoveries to their fellows and to learn what has been accomplished by others in wider fields. Thus the individual receives the benefit of the work of the many, which aids and inspires him to far greater achievement.

To accomplish the greatest amount of good, it will be necessary for the curators of the various American museums to meet together periodically for the interchange of ideas looking toward the improvement of methods relating to classification, the arrangement of exhibits, the best system of labeling and the exchange of desirable duplicates which are unavoidably accumulated by every large museum.

The suggestion is here offered that curators of our various museums, from Boston to San Francisco, meet together annually for the consideration of subjects relating to the most effective administration of public museums. By holding these meetings in turn in the various cities where important museums exist, a knowledge of what is being accomplished throughout the United States will be obtained and the entire museum system of the country will be greatly benefited. The Pennsylvania Museum and School of Industrial Art is ready to take the initiative and the Curator will be glad to receive the views of the directors and curators of other museums on this subject.

NOTES

Herr Paul Gesell, Counsellor and Director of the Royal Saxon China Manufactory at Meissen, Germany, recently paid a visit to this Museum and was much interested in examining the specimens of Meissen porcelain in the collections.

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M. Taxile Doat, of the National Manufactory of Sèvres, France, has announced to the Curator of the Museum his intention of visiting the United States during the present year and of making a special visit to Philadelphia for the purpose of inspecting the collections of Sèvres porcelain possessed by this Museum. M. Doat is one of the most accomplished ceramists in the world. It is his desire that this Museum shall be given a special opportunity to secure from time to time some of the best pieces produced at that factory. In the article on purchases at the St. Louis Fair, in this number, will be seen an illustration of M. Doat's *pate-sur-pate* painting.

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Mr. J. Pierpont Morgan, of New York, has presented to the library of the Museum a copy of the superb Catalogue of the Morgan Collection of Chinese Porcelains, illustrated with seventy-seven beautifully executed color plates. Only 250 copies have been printed. This work, which contains a large amount of authoritative information on Oriental wares, was prepared by Mr. W. M. Laffan, one of the foremost experts on Chinese porcelains in this country. The volume, which is of octavo size, is exquisitely bound in dark green crushed levant, imported especially from France, with gold tooling and silk doubles. It bears the imprint of Robert Grier Cook, New York City.

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The admissions to the Museum during 1904 reached 384,321. The falling off in the number of visitors from the previous year may be explained by the large number of inclement days during 1904, particularly Sundays. The Sunday afternoon attendance, however, amounted to fifty-seven per cent. of the total registration.

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By the establishment of a system of scholarships in the Textile School the firm of A. B. Kirschbaum & Co., one of the largest and most important firms in the clothing business in this country, have given a most generous expression of their endorsement of the School and its work. The administration of these scholarships has been left with the School staff, one scholarship to be awarded annually to that member of the Freshman Class who has made the best record in the year's work, and to hold good for the remaining two years of the regular course, if properly renewed, provided the student's record continues satisfactory.

Mr. Harlan J. Maynard, a graduate of the Textile School, who has already achieved notable success in the field of silk manufacture in this city and who was the first one to successfully undertake the manufacture of silk hat-bands in this country, is to establish a silk mill in Italy, where a number of important patents which he controls have warranted him in entering into competition with the German manufacturers on their own ground. Mr. Maynard's venture is of great economic importance and its outcome will be watched with interest on both sides of the water.

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Under the auspices of the Alumni Association of the School of Industrial Art an exhibition was held in January of the work in sculpture of Miss Meta Vaux Warrick, a graduate of the School, who has, since leaving the School, enjoyed the advantages of two years of foreign study. In February an exhibition of the commercial and newspaper decorative and advertising work of Mr. Clarence H. Rowe and Mr. Charles Henckels was held. These exhibitions by keeping past and present pupils of the School in touch with one another, and by emphasizing the connection between the work of the School and the practical work to follow, and for which the School is a preparation, are performing a most valuable service to the School, the importance of which can not easily be over-estimated.

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Miss Sophie B. Steel, who has been for several years in charge of the classes in illustration, sailed in February for the Mediterranean, to be gone until the autumn. While abroad, Miss Steel will make a special study of the picturesque life in the more out-of-the-way portions of Italy and Sicily, and will also make a collection of photographs that will be of assistance and inspiration to her classes in the School.

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The Museum recently received a visit from Mr. Frederick Rathbone, of London, England, the noted Wedgwood expert, who came especially to see the old Wedgwood in the Bloomfield Moore collection, many examples of which he assisted Mrs. Moore in procuring a quarter of a century ago.

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The exhibit of work of the students of the School, which occupies the North Vestibule of the building, has been rearranged and enlarged by a portion of the material shown at St. Louis. Many fine examples of metal work, carved furniture and a case of pottery add greatly to the appearance of this display.

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